

The Ninth Centenary of Guido D'Arezzo

By Our Roman Correspondent



RARELY does a Pope celebrate Mass in public honor of a musician. Not that musicians by sheer dint of their calling are excluded from the categories of those for whom the Holy Father may conceivably celebrate public Mass. There is nothing intrinsic to the genius that would naturally preclude the idea. Still, when recognition is given in this signal fashion, one is safe in concluding that something very significant is involved.

In solemn commemoration of the ninth centenary of Guido d'Arezzo's coming to Rome, solemn Mass was celebrated at Rome in the church of St. Mary above the Minerva, on April the 24th, with Palestrina's historic Mass "In Honor of Pope Marcellus" sung by the Roman Polyphonic Society. Maestro Msgr. R. Casimiri was in charge of the choir. On the 25th of April in the church of St. Caecelia in

Trastevere, the Mass of the Blessed Virgin "Cum Jubilo" was directed by the Rt. Rev. Abbot Paolo Ferretti, O.S.B., head of the Higher Pontifical School of Gregorian Chant.

It is eminently to the distinction also of the Italian Association of St. Caecelia, with whose cooperation the centenary was organized, that the Holy Father, Pope Pius XI, descended to the Vatican Basilica of St. Peter on April the 26th and there celebrated holy Mass in august culmination of the event.

The splendor of this occasion, reflecting the power and inexpressible beauty of the Catholic faith in the person of Christ's Vicar was surely a supreme tribute to the musician monk of the 11th century—homage, in truth, and papal approbation of the highest degree to the perennial traditions and ideals of Catholic liturgical music.

Guido d'Arezzo, in spite of a stormy career, was not without a triumphant recognition even during his life time. "There shone in Italy at this time," so

the ancient chronicles of Sigibert declare, "Guido d'Arezzo, of great renown among musicians." According to an inscription in the monastery at Arezzo, this same Guido was "the discoverer of music". In the rigor of historic justice, of course, we cannot forget that he had his predecessors. For example, there was one St. Gregory the Great, the centenary of whose death was commemorated in 1904. Nevertheless it is true that the innovations of Guido have been largely responsible for the authentic preservation of the ancient melodies and are rightly considered the foundation of modern musical science.

The history of liturgical chant in the early Church is for the most part a matter of gradual adaptation to elemental needs. In the beginning few melodies were used. Because these were in constant use, they were easily handed down without writing. As they increased in number with the growth of the Church and the development of liturgy, this primitive method of transmission became inadequate. To provide some means of preserving the authentic form of the melodies, the old Greek system was called into use. The various musical intervals were thus indicated by the first fifteen letters of the alphabet. The difficulties of such a system are manifest. Sight reading was out of the question except for the most adept. Rhythm had still to depend on oral tradition.

In the 8th century, the Latin Church borrowed from the Orientals a system of neums which, as the name itself indicates, represented graphically the "nods" of the choirmaster. But such divergencies had now crept into the melodies that a more accurate system of notation was plainly needed. To solve the problem, copyists began to indicate the melodic steps by building the neums at greater or lesser distances from the text. A line was drawn to serve as a standard of measure. A letter of the alphabet was placed at the head to indicate the tone. When Guido arrived in history, he found two such lines in use, an F line in red and a C line in yellow.

The marvel of his invention was its simplicity. He merely added two lines and put the spaces to practical use. Four lines and five spaces are quite sufficient for the average liturgical melody. The neumatic signs he combined with the letters of the

alphabet to indicate the melodic intervals and the rhythm at one glance. These neumatic signs are the progenitors of our staff notation. F. and C. have become our clefs.

What had been a difficult task for savants, now become a pastime for children. Guido himself wrote to Bishop Theodald: "Among other enterprises I began to teach music to children. As a result, thanks be to God, some of them, after less than a month's instruction in singing the monochord and the six notes, were able to perform at sight chants which they had never seen or heard before." He added with satisfaction a remark which indicates also the revolutionary character of his work: "The achievement has been received with wonderful surprise."

To his credit must be ascribed also the *fa sol* syllables now employed for the diatonic scale. According to the tradition, the melody for the first vespers of the Nativity of St. John is his composition, written to illustrate the progression of tones according to his system of notation. Each phrase begins on the note next in order of ascending succession. Consequently each initial syllable came to stand for a definite tone. Thus:

*Ut queant laxis resonare fibris
Mira gestorum famuli tuorum
Solve pulluti labii reatum
Sancte Joannes*

The melody may be found in any *Vesperale*, under the feast of the 24th of June.

Polyphony, too, may claim him as its "discoverer." Before his time the idea of counter motion in melodies had made little headway. The old cumbersome and inaccurate method of representing melodies created insuperable difficulties. With the prevailing limitations, melodic parallelism was sufficiently ambitious. Guido's method suggested at once the possibility of an indefinite number of melodic designs and movements in contrary voices. He himself was one of the first to call the attention of musicians to the hidden wealth of polyphony.

As with every man of singular genius, a penumbra of legend and mystical wonder has draped itself about his name, enough to obscure some of the most elemental facts. The place of his birth is claimed both by the environs of Paris and by Arezzo. The year 995 is assigned for

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Ancient British Music

By G. Kirkham Jones

(Concluded)

Especially famous were the Welsh Bards, who were supposed to have descended from Japheth. One who attained royal rank, about 190 B. C., is reported to have been called 'The God of Music.' The Irish Bards were noted for their playing of the harp, and we are told that all the ancient Irish law, medicine, and poetry was set to music.

We must be careful to remember that all this old music must have been very, very simple indeed, and that we have absolutely no trace of any of the melodies for the voices or of the harp music.

The Romans

I expect you all know the story of Caesar's invasion of Britain in 55 B. C., and that the Romans conquered the land and possessed it for about four hundred years.

The Romans were a very highly-trained nation, not only of soldiers, but of thinkers, writers, architects, and builders.

Although they treated the Britons more or less as captives and slaves, and kept them under bond with a stern, cruel hand, yet they taught them many useful things, and you may be sure Roman music and instruments, as well as Celtic, were used during this period.

The Roman generals knew the power and influence of the Druids and the Bards, so they drove them out of the land. Some went to what we now call Ireland and to the Isle of Man; others settled in a small island just off the headland of Carnarvon, to which they gave the name Bards-ey (Bard's Island,) and these places became seats of Celtic learning. Gradually the religious and political power of the Druids was crushed. The music and poetry of the Bards still flourished however, and some found their way back to the mainland, becoming either 'court-musicians,' or wandering minstrels. Not a trace remains of the music and songs they played and sang.

The Saxons

In the year 410, the Romans, to guard their own homeland, left Britain; soon after these islands were again invaded and occupied by foreign foes—the Angles, Saxons, and Jutes, and later the Danes.

For six hundred years the land was divided up into small Teutonic kingdoms, and the southern part became known as Angle-land, or England. Gradually the Celtic people were driven to the hill lands of the North and West—now known as Cornwall, Wales, and Scotland, and, as perhaps you know, many of the old Bardic festivals of song and poetry are still kept to this day in Wales. Our English ancestors seem to have had some idea of music, as we gather from Tacitus, a Roman historian:

They go singing to the wars, and have certain verses, by singing of which they encourage the people, and by the same song foretell the fortune of the future battle.....and do so affect principally a certain roughness of voice and a broken confused murmur by putting their targets to their mouths to the end their voice by the reverberation might sound bigger and fuller.

I am afraid little but battle music was heard in our land for over a hundred years, while the Anglo-Saxons were crushing the more or less defenceless Britons, but in the year 597 another Roman invasion, a peaceful one, took place. It was perhaps one of the greatest events in our history, and was certainly a 'red-letter day' in the history of music.

The Coming of Christianity

I hope you all know the beautiful story of Gregory and the little English slave boys in the market-place at Rome. When, in 597 A. D., Gregory became Pope he sent missionaries to England, with Augustine as their leader. They brought with them the Latin story of the Gospel, and the services and music of the early Christian Church.

Gradually Church music became the highest form of the art, the music of the Bard and minstrel taking second place, never to be used again for religious purposes.

The Bards even lost their old names and became to be called Gleemen or Harpers. They were still treated with great respect, and were made welcome at feasts and revelry, but no longer were they regarded as almost saints and prophets.

Their favourite instrument, as you may well imagine was the ancient harp, which

they played with pointed finger-nails, and they also had one of the early forms of bagpipe called 'Timpan.' Horns used in battle and in hunting were also popular; and bowed stringed instruments were known. Some very old Anglo-Saxon written books (for one great effect of the coming of the missionaries was that reading and writing began in a small way) show us rough sketches of these old instruments. One pictures a man doing a juggling trick while another plays a very kind of viol with a bow.

Another shows a royal personage playing a harp, while two musicians play beside him—one on a long, straight, metal horn, supported on a forked stand, the other on a curved hunting horn.

Beowulf

One of the first-known Anglo-Saxon poems (it is about twelve hundred years old) is the story of Beowulf. Over and over again in it we find mention of music:

There was the noise of the harp,
the clear song of the poet.

There was song and sound altogether
before Healfdene's Chieftians; the wood
of joy (the harp) was touched, the song
was often sung.

The beast of war (the warrior) touched
the joy of the harp, the wood of pleasure.



Figure 1.

The Venerable Bede

One of the most remarkable men of the Anglo-Saxon period was 'servant of Christ and priest at the monastery of Jarrow,' named Bede or Beda. He wrote many learned books on history and religion, and translated the Gospels. I am sure you have all read or heard the story of how the few words were finished on his death-bed by this wise and saintly man.

He tells us also the story of Caedmon the great Saxon poet who could not play

the harp when called upon, and fled from the hall in shame, but who, in a heavenly vision, was commanded to 'sing for the beginning of things.' In one of his books we are told a great many interesting things about the 'arithmetic' of Anglo-Saxon music, such as the modes, the simple 'harmony' of the octaves and other intervals, and of semitones 'in the high, also in the low strings.

He gives a list of instruments—the viol, the harp, the psaltery, the drum, the cymbal, the organ—describing each, and how they were played.

You have already heard about most of these, but the organ—'the king of instruments'—it is worth special attention.

The Anglo-Saxon Organ

You will remember that the organ first started as a 'Pan-pipes'; then a wind box was fitted for mouth blowing, and then bellows of a simple kind were added. Gradually the pipes were made larger, the bellows bigger, and the metal-tube organ pipes fitted with reeds—metal tongues.

Then the question of allowing the air from the bellows to go through one or

more pipes at a time, and at the will of the player led very slowly to making of a keyboard. At Rome, especially in the Roman Christian Church very crude, clumsy organs were used, and with the coming of Christianity to England came also the building of churches and the introduction of the organ. You must not think, however, that these organs were anything like as beautiful and sweet-sounding as our modern instruments, and

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Education In Church Music*

By Dom. B. U. Kornmueller, O.S.B.



In order that the Gregorian Chant and genuine Church music may once more be reinstated, regular schools for choristers must be established, in which good traditions can again be formed" (*Hints on Ecclesiastical Art*, by A. Reichensperger.) This declaration by an authority on Art cannot be too carefully treasured up in the mind or too often repeated. If Catholic Church music is to be radically improved there is no means so effective as the establishment, as far as possible, of institutions, presided over by competent men, for the education of Church musicians, so that the inheritance of the ecclesiastical style may be preserved from generation to generation. Since the secularization of the monasteries and ecclesiastical foundations, the venerable traditions in regard to Church music have been entirely lost, and from that time may be dated the utter degradation which we complain of in modern Church music. All that has been done in recent times to improve matters is due to schools. The more institutions of this kind grow, the more thorough, rapid, and enduring will be the restoration of Church music."

The truth of the above words cannot be doubted. Unless a system of education is in progress, not only can there be no reform of Church music, but the endless confusion and mistakes, which one notices more particularly whenever controversies arise as to what really is Church music, will remain, and, in fact, increase. It is not supposed for a moment that schools can be founded, choirs re-organized, and a complete system of education inaugurated all at once. In this country, for many reasons, the importance of Church music is not at present recognized to an extent sufficient to bring about united action, without which individual efforts must be comparatively feeble. Still there must be a beginning to everything, and as the Provincial Councils of Westminster, and the Pastorals of the

Cardinal Archbishop and the Bishop of Bevery point to systematic education as the only means of ridding the Church of the music at present prevalent, it would appear that this, the main object, should be kept well in view. The only question to be solved is, in fact, the educational one.'

By practical work then, not by confused controversy on a hundred points, which could not possibly be settled without an exposition of the whole subject in all its liturgical, historical, and technical bearings, the Church and Art can be served. And for this work we can have no surer guide than St. Gregory the Great. This illustrious Pontiff was not only a musical theorist and composer, but a founder of singing schools, a teacher and director of Church music. He is the most perfect type of a Church musician. By severe study he mastered the *technique* with the view of using it for the Church, whose requirements he so well knew; and he was perfectly conversant with the history of the art. Nowadays few think that Church music requires special knowledge and deep study, and reference to history and tradition is said to be unnecessary—in fact, a hindrance to the "development of art." Following St. Gregory further, we find him taking active steps for the proper execution of the music. Neither money nor trouble was grudged. He founded, as most people are aware, two schools, one at the Vatican, the other at *Lateran Basilica*. The first was a preparatory institution, called *Orphanotrophium*, the other a higher school, called *Schola Cantorum*, which still exists under the name of "Sistine Chapel." St. Gregory himself taught in this school. He is the model choir-trainer. He not only taught music, but he explained the liturgy, the meaning and spirit of the text. This school became a nursery for the clergy. Several Popes (Sergius I. and II., Gregory II., Stephen III., and Paul I.), besides other great men, belonged to it in their youth. The head of the school was called *Primicerus*, and this was looked upon as such an important post that later on Bishops, Arch-priests and Cardinals accepted it. The

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The Caecilia

OTTO A. SINGENBERGER.....Editor

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December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Scandicus and Climacus

LET THE
PEOPLE SING

Congregational singing, especially at a liturgical service, is the

most efficacious manner of praying in which the faithful can participate. Apart from the fact that the words prescribed for singing by the Church are largely inspired by the Holy Ghost Himself and, therefore, possesses a special efficacy, the very nature of united

song in Church is calculated to insure for it a greater acceptability and power before God than can be ascribed to a mere recitation of prayer, be it private or common. The reason for this is to be found in the fact that sacred congregational song is a prayer of **greater intensity**. A short reflection will prove this: Song, in general, is speech intensified. Just so, sacred song is prayer intensified. Still more so, naturally, a united sacred song—in other words, congregational singing.

Moreover, congregational singing has a **concentrating power** all its own. In song the attention of the mind is focused on the words more strongly than ordinary prayer. Hence, far from being a source of distraction, as some pious and timorous souls erroneously believe, congregational singing is one of the best means of keeping an entire congregation in a state of recollection. By the very fact that all are engaged with the same thing at the same time, the source of distraction from within and, especially, from without is reduced to minimum. How true, therefore, the old adage, "**Qui bene cantat, bis orat!**" Its sense is: a good (devout) song is a double prayer.

Right here, too, let us not forget the **refreshing influence** of song, which makes us forget bodily ailments and frailties, and serves to banish weariness from the mind, thus disposing us to greater devotion. St. Thomas remarks in this regard: "It was wisely ordained that song should be introduced for the praise of God, so that the minds of the weak might be incited to greater devotion.

Again, there are moments, when a devout soul feels keenly the **inadequacy** of a mere recitation of prayer. When a soul has contemplated the majesty, power, and goodness of God, does it not quite instinctively turn to song as the best outlet for its holy emo-

tion and enthusiasm? How can we give better praise and thanksgiving to God than in song, especially when others join voices to ours?

Restricting our consideration for the moment to Benediction Service, we can easily discover the eminent propriety of congregational singing. When an earthly king appears before an assembled multitude of his subjects, is it not quite natural for the latter to break out into shouts and acclamation expressive of their homage? When the King of king allows Himself to be exhibited on the altar in order to give a public audience to the faithful at Benediction Service, is it right, that of all kings **He alone** should be paid a silent homage, by the greater part of His assembled subjects? Is it not a serious reflection on a congregation to say that it does not feel the need of acclaiming loudly and joyously the Lord of lords at Benediction Service, preferring, as it does, to be present in an attitude of severely pietistic muteness, an attitude, which, under the circumstances, is simply doing violence to human nature?

And, lest there remain any misgivings about the matter, let it be emphasized, that congregational singing is not a new fad or an idle fancy of some modern zealots. Congregational singing dates back as far as the early ages of the Church. Recognizing the great incentive to devotion that song possesses, the Church made it an integral part of her liturgy from the very beginning. Particular chants were set apart especially for the people. And the people did sing in those early ages and in succeeding ages until the blighting influence of a "new culture" and a corrupted taste gradually robbed them of that precious inheritance—their intelligent and active participation in the liturgy, as manifested in their congregational singing.

Finally, it has remained for the one whose avowed purpose it was "to restore all things in Christ," Pope Pius X, of blessed memory, to bring home forcibly to the minds of the people the necessity of returning to the custom of former ages. In his *Motu Proprio* on Church Music he wishes the people to sing in church again as of yore, in order that an active participation in the liturgy might be revived in them. And he directed that **special efforts** be made to bring about a realization of his desire. Have there been such **special efforts**? Twenty-five years have now elapsed!

LET THE PEOPLE SING.

A. L.

EDUCATION IN CHURCH MUSIC

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honor thus conferred upon music was not a new thing, for it appears that in very early times the *Primicerii* of the schools or choir established here and there were often dignitaries of the Church. If the means were not forthcoming to support a school, lessons in singing were at all events given at the cost of the congregation. Looking at the constitution of these ancient schools and the system of instruction adopted in them, and comparing them with the numerous "scratch" choirs of the present day, one perceives how it is that so many errors prevail in regard to Church music.

The success of St. Gregory's plan is known to every one. In the twelfth century all the large churches in England, France, Italy, Germany, etc., had their *Schola Cantorum*, and thus matters proceeded till the Reformation. "In these schools," says Dom. Kornmueller, "they paid attention to the admonitions of the Fathers and to the decrees of Synods and Councils, and they viewed and treated Church music as a part of Divine service, and as a means of edification that must not be lightly thought of. A devout Catholic life was considered to be of the utmost importance; consequently the youthful singers lived together under the care of a trustworthy cleric, and they were expected to lead a strictly moral, pious life."

(To be continued)

ANCIENT BRITISH MUSIC

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you must make allowances for the writers of those early days—they, indeed, thought them wonderful and melodious.

Bede writes (about 720):

The organ is as it were a tower built up of many pipes from which by a blast of bellows a most copious sound is obtained, and that the same may be composed of fit melody, it is furnished on the inside with wooden tongues, which being skilfully deprest by the master's fingers, produce grand and very sweet music. (See Fig. 1.)

Wulstan, the deacon, who lived in the 10th century, was very proud of the old Winchester Cathedral and its organ, and wrote a poem in its honour. In modern language it would read:

Such organs as you have built are seen nowhere, fabricated on a double ground (two sounding-boards). Twice six bellows are ranged in a row and fourteen below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men labouring with their arms covered with perspiration, each inciting his companion to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs (see Fig. 2). Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet.

THE NINTH CENTENARY OF GUIDO D'AREZZO

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this event; 1050 for his death. If one were to select the most notable feature of his life, in all probability it would be a certain turbulence between himself and his brethren. Although a Benedictine monk, apparently he was not accustomed to experience the full sweetness of the Psalmist: "Behold how good and pleasant it is for brethren to dwell together in unity." At the monastery of St. Maur des Fosses near Paris, his musical innovations gained such unpopularity for him that he was forced to remove. His next domicile, at the monastery of Pomposa near Ferrara, Italy, was not more successful. He changed to the monastery of Arezzo and here, under the Abbot Grunwald, invented his system of notation.

At this time John XIX was reigning Pope. The fame of Guido had come to Rome, and Guido himself, thrice urged by the Supreme Pontiff, went to the City to exhibit his antiphonary and to demonstrate his system. The hour of triumph had come. Unfortunately the climate of Rome did not favor his constitution.

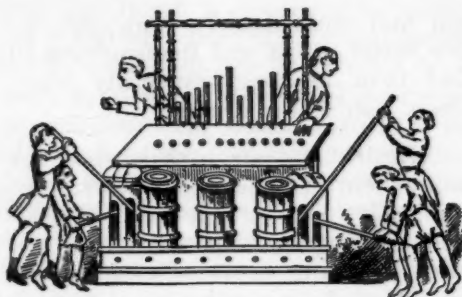


Figure 2.

There is much more in this style, and we gather that this organ had forty keys and some semitones.

The 'alphabet' referred to may mean a row of keys, or that one monk played the upper while the other managed the lower notes.

Wulstan thought the Church service of his day very beautiful, for he states:

They strike the seven differences of joyous soundswhen the choral brethren unite, each chaunts your prayer by the peculiar art of whereof he is master, the sound of instruments of pulsation is mixed with the sharp voices of the reeds, and by various apparatus the concert proceeds sweetly.

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Seized with a fever, he was forced to withdraw. Pomposa now welcomed with jubilation the son it had formerly rejected. He returned to Arezzo, shortly after, where he died.

The story of his life is outlined in the "Letter to Michael, monk of Pomposa." In his "Rules for the Unknown Chant" he presented a prologue to his antiphonary in staff notation. The original rhythmic and melodic forms of Gregorian chant are presented in his work, "Compendium of Musical Method." The studies in the original Latin are incorporated in Gerbert's "Scriptores."

Of noteworthy significance is the fact that the 9th centenary of this illustrious musician comes coincidentally with the 25th anniversary of the Motu Proprio of Pope Pius X. Nine centuries of consistent solicitude for the purity of liturgical music—from Guido d'Arezzo to the present day—are splendidly symbolic of the inner, essential indefectibility which has directed the activities of the Church from its foundation. The innovations of an ancient monk have become a mighty vehicle of praise and divine instruction.

Doings of Interest

3,000 children sing in chorus at Milwaukee's Saengerfest.

On June 14, 15, 16, 1928, Milwaukee, Wis., harbored the Twenty-eighth Saengerfest of the N. W. Saengerbund of the United States. The Saengerbund is an association of male choruses comprising the Northwest section of our country, meeting every two or three years to further the cause of German male chorus singing.

The Children's concert on the afternoon of June 15, given by the children recruited from the Catholic Schools of Milwaukee, a special feature in connection with this meet, is of particular interest to the music teachers in our Catholic Schools.

This great chorus was organized in a most efficient manner by the Rev. Joseph Barbian, M. A., superintendent of Milwaukee's Catholic Schools. Mr. Otto A. Singenberger, director of music at St. Mary's of the Lake Seminary, Mundelein, Ill., was chosen the director.

The children opened their part of the program with the singing of "To Thee, O Country", by Eichberg, followed by Lester's "The Fairy Folk." This comprised their first group of songs. In their second appearance—Abt's "The Evening Bells" sung a capella, the chorus withstood a real test, and showed to best advantage. The pitch was perfect. The shading was remarkable, and the final pianissimo diminishing gradually into a mere whisper, was an accomplishment of which adult and experienced choirs could well be proud of. The third and final group consisted of Molley-Carew's "Tiptoe", and the humorous "A Birdland Symphony" by Kieserling. All of these songs are written for First and Second Soprano and Alto, with accompaniment, excepting "The Evening Bells."

The success of the singing of these children was due to the competent preliminary training by the Sisters in charge of the music in their respective schools, to Miss Mayme Gruber (organist—Holy Rosary Church) who also so ably accompanied the final rehearsals, as well as the enthusiasm of Father Barbian.

We unreservedly say that this was the finest children's singing we have ever

heard. It proved again what organization can do to bring about satisfactory results.

Mr. Frederick Stock, conductor of the Chicago Symphony Orchestra attended the concert, and expressed his opinion in a letter to Miss Gretchen Gugler, Secretary of Milwaukee's Civic Music Association, of which we give the following excerpt:—

"The cheerful singing of the many thousand children from your parochial schools measured up to the very best of its kind I have ever heard. Their work under the fine direction of Mr. Singenberger showed up best advantage; they sang with precision, sturdy attack and good musical tone and phrasing, and no end of enthusiasm."

Mr. Edward Moore in the "Chicago Tribune" (June 17) reported:

"Did you ever hear 3,000 children singing together in one chorus? Neither did I until this afternoon's saengerfest concert when such a juvenile army entered into the proceedings, and I assure you that it is something to hear.

Things seem to go by quantity production in this festival. The Milwaukee auditorium holds its thousands, and some 20,000 patrons passed its gates during the five events of the series. But the mass of children this afternoon was too much for even the auditorium stage and a place had to be made for about half of them in the front of the huge hall.

They came from some forty Catholic parochial schools of Milwaukee, and they colored the auditorium like a gigantic flower garden. Wonderfully disciplined they were, sitting quietly in their chairs until a signal from Conductor Otto A. Singenberger's baton told them to arise. Then they rose as one and sang as one, chirping away like young cherubs, keeping the best of time and the best of pitch, and always with that heavenly tone that is in children's voices and in no other musical instrument ever discovered."

C. Pannill Mead in the Milwaukee "Sunday Sentinel" said:—

"Saturday afternoon's concert in the series of five offered by the Saengerfest, was devoted to the children who sang the choruses 3,000 strong....."

Otto Singenberger had been likewise rehearsing his chorus of 3,000 children from the parochial schools of the city, and astonished everyone by presenting some of the best concerted singing of the week. The children were instantaneous in their response, sang with clear diction, with pointed rhythms, and pursued their way through simple counterpoint without deviating from the pitch to any extent, or losing their way.

Eichberg's "To Thee, O Country" was splendidly given as was the "Fairy Folk." "The Evening Bells" might have taxed older singers, and "Birdland Symphony" was encored."

Mr. C. O. Skinrood, the music critic, in "The Milwaukee Journal":—

"A unique concert of the entire series of five at the Auditorium was given Saturday afternoon when the city's new orchestra composed of young people

appeared for the first time in public and a chorus of more than 3,000 voices from parochial schools sang.

The chorus was immense in size—there is no question about that, because the children packed every seat on the huge risers, they overflowed on both sides of the orchestral stage, they filled a long stretch of boxes and hundreds overflowed still farther on the side to the front section of the parquet, while other hundreds were seated on the main floor.

The size of the chorus necessitated placing Director Otto A. Singenberger on an improvised "throne," so that all could see. On this eminence the director was perched and he had to stick to one spot strictly to avoid being plunged to the floor below.

The chorus sang five numbers and all were given such a hearty reception that they might well have been repeated. However, Mr. Singenberger chose to give two of the selections a second hearing.

For once one heard a chorus of children which had volume and strength to spare. The singers were models of close attention to the baton. The "Birdland Symphony" was a good natured contest between the "cuckoo" side and the humming bird" section. Apparently both sides won. At any rate the humming birds hummed ecstatically and the cuckoos gave their call from a thousand and more throats as methodically and accurately as a single bird in the woods.

Were it not for the extensive organization which such concerts require, they should be given oftener for they are a fine art stimulus to the children and they are highly entertaining for the listeners."

The "Catholic Herald" (Thursday, June 21.) said:—

Eager, piping voices of 3,000 children filled the main hall of the Milwaukee auditorium on Saturday afternoon, June 16, when the parochial schools added their contribution to the Twenty-eighth Saengerfest of the Northwest.

Adults who came to be amused, remained to be thrilled and amazed at the high quality of singing shown by the children. Precision was there. At a single movement of Director Singenberger's baton, the group of three thousand arose as one body to their feet, and at another signal began to sing as one voice. There was no lagging.

The third number was the first appearance of the children's chorus. "To Thee O Country," by Eichberg, and "The Fairy Folk," by Lester, were their offerings. The second song received loud applause and was given an encore. Perhaps it brought the older people back to the days when they believed in fairies. After the encore, three tiny boys carried baskets as big as themselves full of red poppies and tiger lilies up the main aisle and presented them to Director Singenberger.

The Evening Bells sung by the children's chorus, was the sixth offering on the programme.

The final appearance of the children chorus was given with two songs, "Tiptoe," and a "Birdland Symphony." Exceptional harmony was displayed in the second song by the divided groups, one of which took the part of the humming bird, while the other answered with the cuckoo's notes. This song was given as encore.

Much credit for the great success of the Saturday afternoon performance is due to the Sisters of the parochial schools of Milwaukee who untiringly trained and rehearsed the choruses with such gratifying results. Director Singenberger is also to be congratulated for his superb facility in directing so large a chorus of children, whose singing was technically perfect."

A Golden Jubilee

On Aug. 1, 1928, the Sisters of St. Rose Convent in LaCrosse, Wis. celebrated the Golden

Jubilee of their Perpetual Adoration Chapel. The music in connection with this celebration was rendered by the St. Rose Convent Choir. All preliminary work was done by Sr. M. Agnetis, the regular director of the choir. On the day itself, Mr. Otto A. Singenberger directed the choir, with Sr. Clara at the organ. Sr. Clara played the first High Mass fifty years ago.

The finish of the singing was of the kind not usually heard. Diction was perfect. Shading, etc., left no room for criticism. The Mass by Koch, a strictly liturgical composition, yet of the modern school, difficult to render, was given a reading true to its spirit and inner meaning. This was due to the training of Sisters Clara and Agnetis.

The program follows:—

Ecce Sacerdos—SSAA J. Singenberger
Introit—Cibavit—SSA Piel
Mass in honor of St. Caecilia—SSA-O.....Markus Koch
Gradual—Oculi omnium—SSAA.....Otto Singenberger
Offertory—Sacerdotes (a capella) Ravanello

Two Choirs—SSA SSA

Communio—Quotiescumque Gregorian
Holy God we praise Thy Name Congregational
Solemn Procession and Benediction
of the Most Blessed Sacrament

Pange lingua—SSAA Ett
Sacris Solemnis—SSAA Leitner
Verbum supernum—SSAA Leitner
Aeternae Rex—SSAA Leitner
Te Deum—SA-O J. Singenberger
Tantum ergo—SSAA Mohr
Oremus pro Pontifice—SSA-O J. Singenberger

Rt. Rev. Bernard J. Sheil's
Consecration.

A belated report, if one may call it so, reached us too late for publication in the Summer issue

of THE CAECILIA. Even then we would have hesitated to print the same, as we do now, but for the insistency of the writer who is a priest, a musician of note, and a material supporter and admirer of THE CAECILIA. He writes:—

"With the unrivaled pomp and pageantry and the un-paralled musical production of the Chicago Eucharistic Congress still fresh in mind and memory, it was with a great deal of interest and speculation that I accepted an invitation to attend the solemn consecration on May 1, of the Rt. Rev. Bernard J. Sheil as auxiliary bishop of Chicago, in the Holy Name Cathedral, at the hands of His Eminence, George Cardinal Mundelein. In view of his past interest in

genuine Church music, it was taken for granted that His Eminence desired an appropriate musical setting for the elaborate and relatively rare occasion. And so it was; no one could reasonably feel disappointed. The heavy program follows:—

Ecce Sacerdos	J. Singenberger
Introit-Exclamaverunt	Gregorian
Kyrie and Gloria (from Missa in honorem S. Gregorii)	J. Singenberger
Alleluja and Versicle	Otto A. Singenberger
Offertory—Confitebuntur	Gregorian
Offertory insert—Emitte	Schuetky-Singenberger
Credo (from "Missa Liturgica")	H. J. Gruender, S.J.
Sanctus, Benedictus and Agnus Dei	J. Singenberger
Communio—Tante tempore	Gregorian
Chants sung during consecration:—	
Litany	Gregorian
Ant.—Unquendum	Gregorian
PS:—Ecce quam bonum	O. A. Singenberger
Ant.—Firmetur	Gregorian
Te Deum	Jacovacci

The "Ecce Sacerdos" and the Mass parts had been orchestrated for the occasion. The choir consisted of the seminarians from Mundelein, Ill., one-hundred in number, augmented for the Te Deum only, by the boys from the Quigley Preparatory seminary. Mr. Albert Sieben presided at the organ, the Chicago Symphony Orchestra had furnished thirty-two instrumentalists, while the entire program was under the leadership and direction of Otto A. Singenberger of Mundelein.

He that has ever heard Singenberger's mighty St. Gregory Mass in its original form can easily visualize its effect in this greatly enlarged setting. Everything transpired "modo festivo." The boys had caught the spirit of the occasion; how could normal boys do otherwise? That also explains the one bad shot in the preface where some would have it solemn instead of ferial.

The culminating points were the Ecce Sacerdos with its riot of color and climaxes, and the Gloria with its irresistibly sweeping finale. It was a gala day for the muse of the lamented John B. Singenberger whose genuine orthodoxy in Church Music could not have been more convincingly demonstrated. The only less satisfactory number was the Te Deum by Jacovacci which, owing to its stereotyped phraseology (it is a somewhat elaborate falsobordone) proved rather monotonous and contrasted sharply with the rest of the program.

To the writer it seemed that the orchestration lacked in brilliancy, notably in the violins, due no doubt to the fact that the Mass composition throughout, including Gruender's virile Credo, is vocally conceived. The voices, under fine control, could have in some instances been improved in vocalization and directness of attack.

This splendid program should prove a milestone in Chicago's history of Church Music. It is a pity that it was not more carefully broadcasted. Those of our own, and their number is far too great, who have been brought up on the musical flesh pots of Egypt need demonstration more than theory to become converted to the chaste beauty and sweetness of genuine Church Music.

Signed—"A grateful guest"

As long as we "let go" and give the above to our readers, we add what "THE NEW WORLD" of Chicago had to say:—

"Though the people of Chicago have been accustomed during recent years, to the excellence of the liturgical music which has characterized the ceremonies

at the Cathedral of the Holy Name, since the coming of His Eminence, Cardinal Mundelein to the city, they were nevertheless, unprepared for the exquisite beauty of the program rendered last Tuesday at the consecration of Bishop B. J. Sheil, by the one-hundred-voice choir of the Seminary of St. Mary of the Lake..... It was the unanimous opinion of those present that never was more excellent and appropriate Church music heard in America, and there were those who have heard the Sistine and other famous choirs, and they did not hesitate to say that at times the singing of last Tuesday equaled the best efforts of Europe's greatest choirs."

What F. J. Boerger is doing at the Sacred Heart Church, Indianapolis, Ind.

A list of compositions sung at Sacred Heart Church, Indianapolis, Ind., from Sunday Aug. 1, 1927 to

Aug. 1, 1928, by the mixed choir. This list ought to be an incentive to others in their work, and "THE CAECILIA" would gladly welcome similar reports for publication. In this regard our organists are somewhat slow in letting their fellow organists know what they are doing, and thereby gaining some knowledge as to compositions that are unknown to them.

The number in parenthesis after each composition indicates the number of times it was sung during the past year. Following the list:—

Masses:—Gruber's St. Joan of Arc (9); Turner's St. John the Baptist (8); Huber's Regina pacis (7); Witt's St. Lucia (6); Gruber's St. Peter (6); Arens' Exultate Deo (5); Griesbacher's Stella Maris (3); Zangl's St. Louis (3); Filke's St. Charles (3).
Offertories:—Abt "Ave Maria" (3); Molitor "Ave Maria" (3); Dieterich "Suscipiat" (4); Cherubini "Veni Jesu" (3); Zeller "Jesu dulcis" (3); Haydn "Salva Regina" (4); Kothe "Jesu dulcis" (3); Piel "Afferentur" (5); Wilkens "Jubilare Deo" (3); Novello "Adeste" (3); Harm. for male voices "O Sanctissima" (3); for Lent "Silentio" (4); Zingarelli "Christus factus est" (5); Reese "Haec dies" (3); Werner "Regina coeli" (3); Schuetky "Emitte spiritum" (3).

The mixed choir consisting of twenty-eight voices, also sings five or six four-voiced "O Salutaris" and as many "Tantum ergo", besides four-voiced Lenten hymns, and songs for May devotions. The male section has a repertoire of several "O Salutaris" and "Tantum ergo". The children's choir (children of the upper grades) numbering between 150 and 200 sang nearly one-hundred hymns from Zittel's Hymn Book, besides the complete Requiem, Missa de Angelis, Vespers, B. V. M., the Vexilla regis, Pange lingua (gregorian), the Franciscan Litany of All Saints, and many others.

ANCIENT BRITISH MUSIC

(Concluded from page 88)

But most of us, I think, would have thought it a truly awful noise. Just try to picture the scene! The great, burly priests (for they had to be strong to depress the stiff, heavy keys (several inches wide) with all their might, their hands protected with thickly padded gloves, literally running up and down the monster keyboard. The bellow-blowers straining and shouting, jumping upon and treading the heavy, clumsy bellows, the creaking, squeaking, clanging, banging, and groaning of the wooden mechanism; and above all this din the shrill blast of the brazen organ pipes. I should think the congregations were terrified and appalled, and shivered with fear.

Summary

There is much more of great interest to learn about Ancient British Music up to the time of the Norman Conquest, but some day, perhaps, you will read these old books and manuscripts for yourself. For the present, please remember that about a thousand years ago in Britain—very simple one lined tunes were sung and played; very simple instruments were used, the harp being the favourite; minstrels sang war songs and feast songs; monks sang sacred songs; a few monster organs were being used in churches; and learned monks were just beginning to think about *harmony* and the way to *write music on paper*.

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